

KERAMIC STUDIO SUPPLEMENT

SYRACUSE, NEW YORK, NOVEMBER 1915

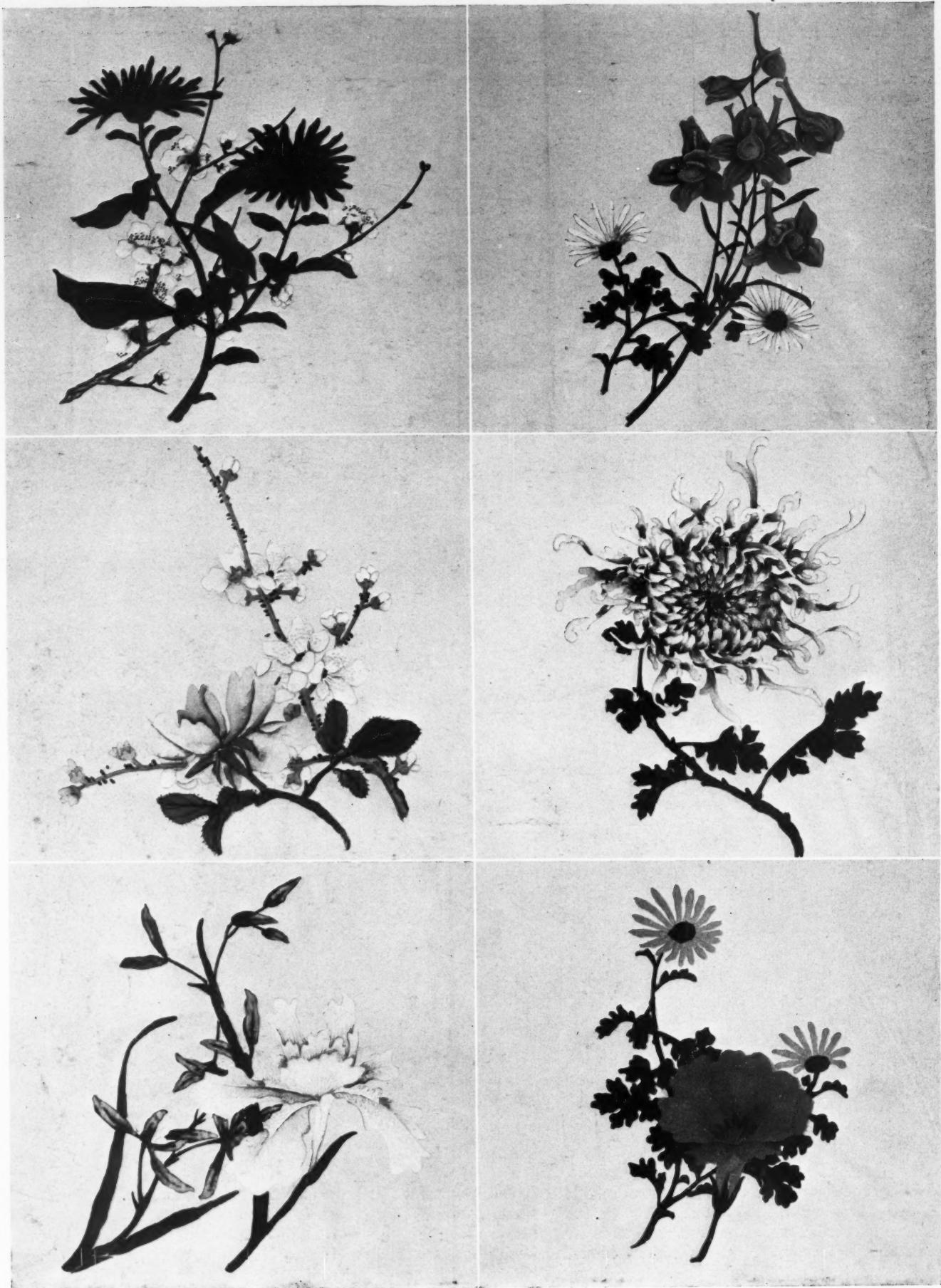


CREAMER, CUP AND SAUCER—ESSIE FOLEY

DARK band at edges is Gold. Flowers are white shaded with Violet and a little Yellow, and a little Yellow Brown for the warmer shadows. Centers are Yellow with Yellow Brown stamen. Leaves are a thin wash of Yellow Green with a little Shading Green and Brown Green for shadows. Shadow

leaves and buds are Copenhagen Blue and a little Violet. Grey band back of flowers is a thin wash of the same.

Second fire—Tint all over background with a thin wash of Albert Yellow and a very little Apple Green, and retouch flowers with same colors as in first fire where it is needed.



CHINESE ARRANGEMENTS OF FLOWERS FROM WATER COLORS LOANED BY MRS. A. B. SMITH



JAPANESE PHOTOGRAPH OF IRIS—LOANED BY MRS. A. B. SMITH



JAPANESE PHOTOGRAPH OF CHRYSANTHEMUM—LOANED BY MRS. A. B. SMITH

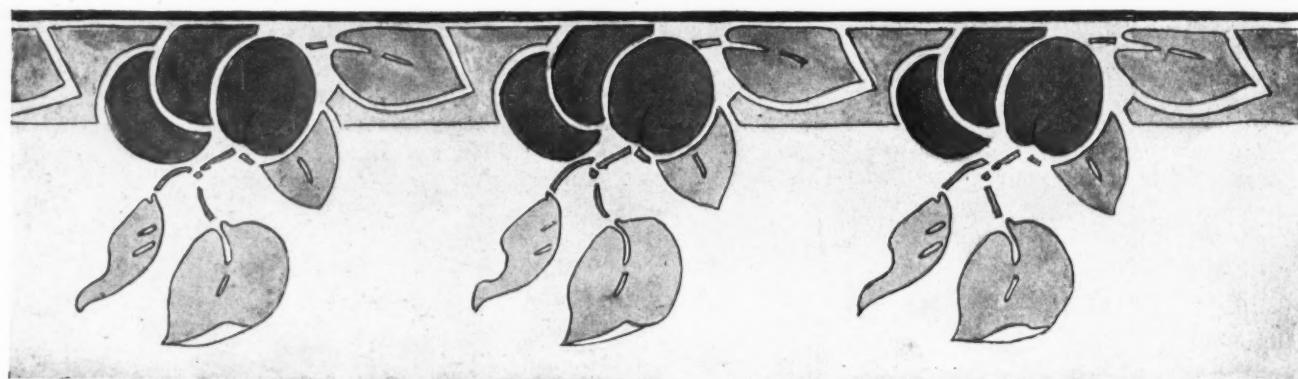


PLATE AND BORDER, APRICOTS—NELLIE J. LEYMAN

(Treatment page 5)

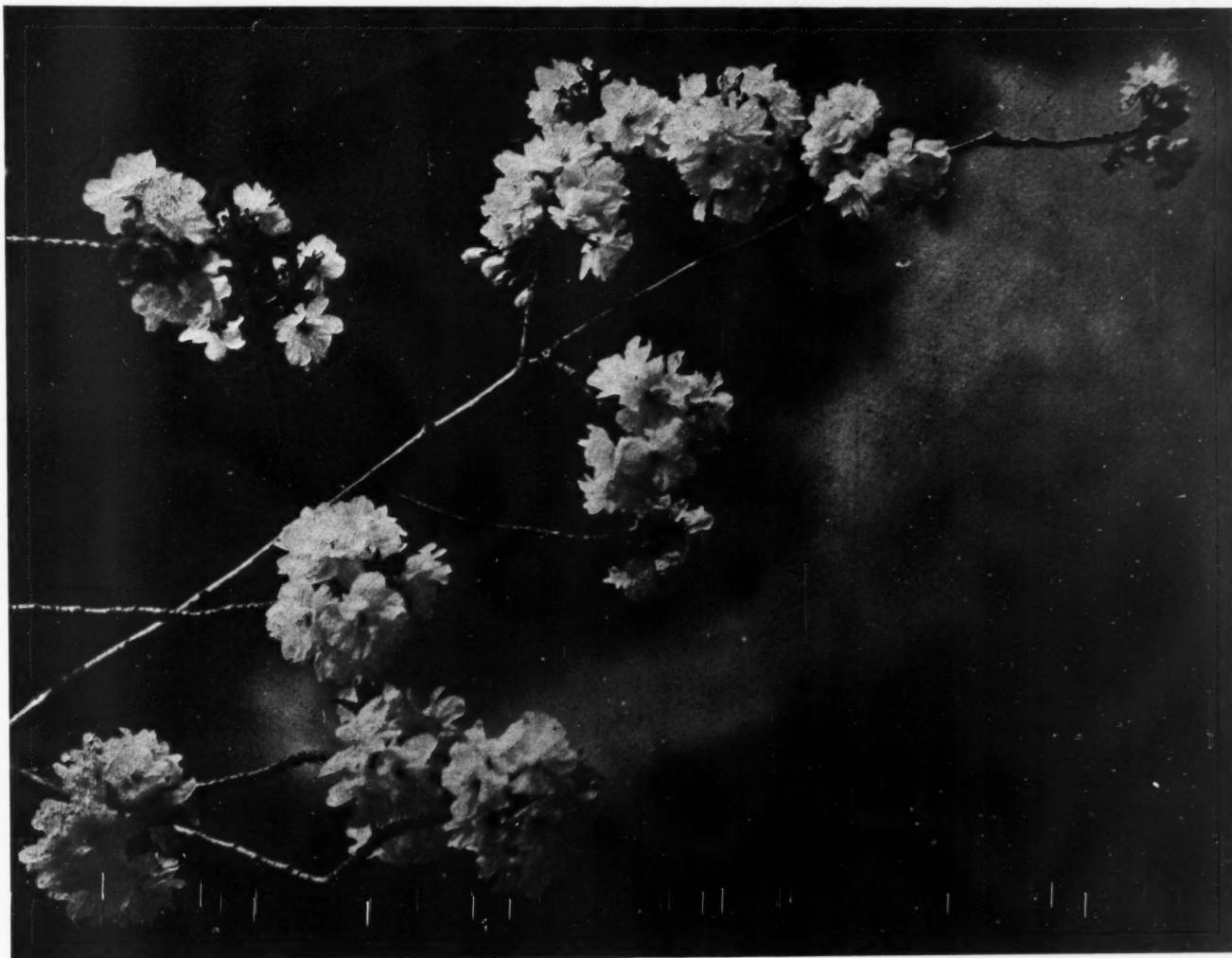
PLATE AND BORDER, APRICOTS (Page 4)

Nellie G. Leyman

APRICOTS are painted with a thin wash of Albert Yellow and Yellow Brown and shaded with a heavier wash of the same with a little Blood Red added for the darkest touches. Leaves are Apple Green and a little Yellow. Brown for the lightest tone and a little Shading Green and Dark Grey added for the shading. Stems are Violet and Blood Red very thin and shaded with the same. Shadow leaves toward the center are Banding Blue and Violet, very thin, and toward edge of plate are Yellow Brown and a little Blood Red, shaded into a thin tint of Yellow Brown and Albert Yellow around the wide band. The outer band is Yellow Brown and a little Dark Grey and the narrow dark lines are Gold.

Conventional Border—Outline with Black and paint the upper dark band with Gold and fire.

Second fire—Oil leaves and dust with 1 Florentine, $\frac{1}{2}$ Warm Grey, 1 Ivory Glaze. Oil apricots and dust with 1 Deep Ivory and 1 Yellow Brown. Oil grey band and dust with 1 Deep Ivory and 1 Pearl Grey. Oil remainder of background and dust with Pearl Grey and a little Yellow Brown.



DOUBLE CHERRY BLOSSOMS—FROM JAPANESE PHOTOGRAPHS LOANED BY MRS. A. B. SMITH



Love-in-the-Mist—©

LOVE IN THE MIST

Mary L. Berry

FLOWERS are a delicate pink and foliage a delicate green. Paint flowers with a thin wash of Rose and shade with the same, using it a little heavier. Centers are Yellow and Yellow Brown. Foliage is Apple Green, Albert Yellow and a little Yellow Green.



PLATE BORDERS (Page 8)

M. G. Myers

NO. 1 (Top)—Bands and scrolls, either two tones of Brown or Suppressed Green. Gooseberries, Lemon Yellow, Green and Yellow Red at bottom, Brown Green blossom ends. Leaves Cool Green. Background warm on left and cool on right side.

No. 2—Gooseberry design on left. Bands Suppressed Green. Berries same as in number one. Wide space between bands Ivory Yellow. Lines and branches between units Gold

No. 3—Grape design on right. Bands Grey Green. Wide space between bands Cream. Grapes Pink, dark in shadows, high lights Blue. Lines and vines between units Gold.

No. 4—Bands and berries Red. Leaves Green, blossom end of berries Brown Green. Wide space between bands Ivory Yellow. Lines and berries between units Gold.

No. 5—Raspberries Red with Blue in high lights. Leaves Yellow, Yellow Brown with a touch of Green on shadow side. Bands same red (suppressed) as in berries. Wide space between bands Light Yellow Brown. Lines and design between units Gold.

DESIGN FOR PLAQUE (Supplement)

J. K. Heismann

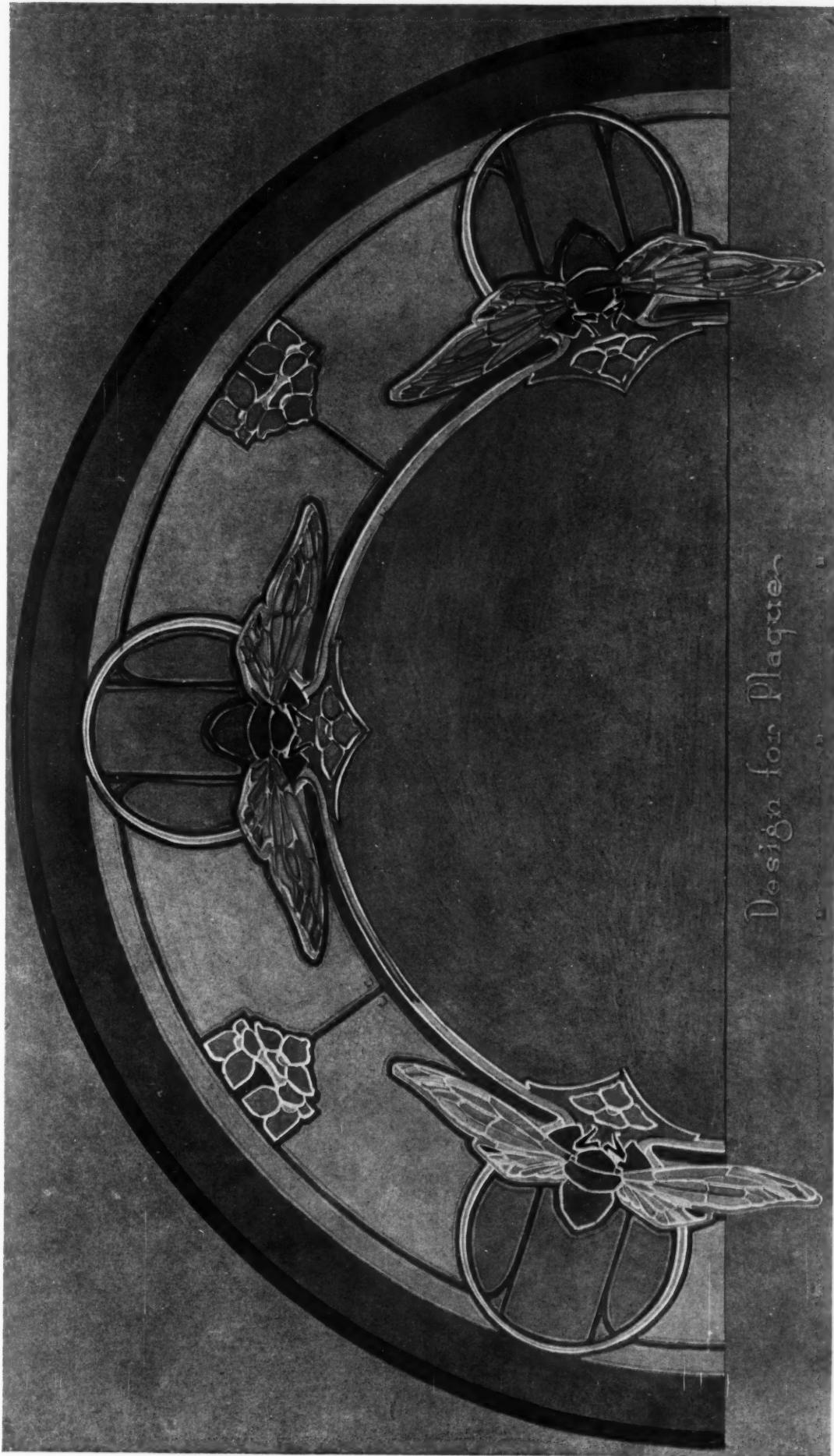
OUTLINE all the parts as indicated. Grey blue lines, mix $\frac{1}{2}$ Copenhagen Grey to $\frac{2}{3}$ Baby Blue. Coral is $\frac{1}{2}$ Carnation and $\frac{1}{2}$ Rose put on very thin. Lemon Yellow for the yellow lines. The edge of plaque is then put on with Deep Violet and $\frac{1}{3}$ Banding Blue.

Second Fire—Center of plate put on in light Violet with little Blue. The band next to edge Light and Deep Violet mixed. Fill in panels, Yellow Brown mixed with a little Brown Green; Flowers Russian Green and the wings in colors as indicated.

Third Fire—Wash in band around design and all lavender parts in Light Violet. This will soften the tones. Care must be taken to clean violet off all lines and other parts of the design.



PLANT ANALYSIS—FLORENCE WYMAN WHITSON



Design for Plaque

DESIGN FOR PLAQUE—J. K. HEISMANN

NOVEMBER 1915
SUPPLEMENT TO
KERAMIC STUDIO

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MOUNTAIN ASH—MARGARET HUNTINGTON WATKEYS

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PLUM BLOSSOM AND BIRD
From Japanese Photograph Loaned by Mrs. A. B. Smith

MOUNTAIN ASH (Supplement)

Margaret Huntington Watkeys

BERRIES—Orange Red, shaded with Capucine Red. Stems—Deep Violet of Iron for small stems. Larger stems and branches, Yellow Brown and shade with Dark Brown. Leaves—Sap Green and Brown Green. Dark Green Outline with Brunswick Black.



ANSWERS TO CORRESPONDENTS

E. F. R.—Does Rose Lustre change with age? I used it about a year ago and the result has lovely rose color. Recently I used it again from the same bottle, which had remained tightly closed, and the lustre was a dull purple.

Yes, the lustres often change color. A fresh bottle of Rose, however, will fire purple if fired too hot or applied too heavy.

S. M. R.—I have found difficulty lately in firing raised paste. The gold in the paste remains dark and will not burnish. Would it be possible that too much turpentine and not enough oil was used in mixing the paste?

No, I do not think your suggestion would be the cause of the trouble, the paste would not work well when applying it. The paste should be fired before applying the gold, unless it is quite flat paste work and unfluxed gold should be used. The lack of either one of these precautions would cause the same trouble that you have had.

N. K. B.—What is the best medium for mixing with the mineral colors in china painting? I have been using 6 parts copaiba balsam and 1 part garden lavender, but it is not satisfactory.

No. 2—In outlining I use black paint thinned with Campane's diluting medium. Very often when dried in an oven the lines bubble and spread around the surface of the china. What is the cause?

Your formula is one that is given quite often. There are a number of

good mediums on the market; you will find their advertisements in this magazine. You can purchase them from any art dealer.

We would suggest that you write to Mr. Campane as we are not familiar with his medium; you probably did not use enough of the medium.

O. M. K.—Could you please tell me where I can get a book telling how to charge for firing china?

We do not know of any such book. Six inch plates are usually 5c, 7½ inch, 10c, tankards 50c, large cake plates 15c, medium sized cream and sugar from 7½ to 10c each, cups and saucers 10c, powder boxes 10c. You can regulate prices for other pieces from these prices according to the amount of room they take in the kiln. Belleek pieces are a little more expensive as they cannot be stacked.

L. M. F.—Will you kindly send me one or two color schemes for problem 12, plate 14, page 169 of the Jan. 1915 Keramic Studio

For the cup and saucer the outline and the dark spaces are Gold. Second fire, oil the lined spaces and dust with Grey Blue. The oiling should be very thin. For teapot, outline with Black and paint gold over the lined spaces back of the design. Second fire, oil the bands and dust with Florentine Green. The wide white space is oiled and dusted with Glaze for Green. All flowers are oiled and dusted with Yellow for Dusting.

R. E.—Can you give me the treatment for the Chinese design, copy by Mary B. Jennings, in August 1915 Keramic?

This will be most satisfactory on Belleek ware or Satsuma and done in enamels. Outline the design in black. The two outer edges of the large flowers around edge of design are Wistaria enamel, the next one is Amethyst enamel and the next half Amethyst and half white, and the next, 2 parts White and 1 amethyst. The center of flower is 1 part Amethyst, 1 part White and a little Warmest Pink. All small centers in design are Orange Red. The three large petals of half open blossom around the edge are Warmest Pink, and the three smaller ones are 1 part Warmest Pink and 1 part White. Large flowers around center circle are Warmest Pink for the outer half petals, for the next 1 part Warmest Pink and 1 part White, for the next 2 parts White, 1 part Warmest Pink. For the center petals use 1 part Jersey Cream and 1 part White. For the four sectional leaf form between the inner and outer circle use Celtic Green between the two outer lines, Gold in the next space, Jasmine in the four small spaces around the circle and Jersey Cream in the circle and also in the circles in the center. Small leaves in the center are Celtic Green. All background through the space between edge and center circle is Green Gold, allow about $\frac{1}{16}$ of an inch space between the design and the Gold. Outer stems are 1 part Warm Grey and $\frac{1}{2}$ part Amethyst. The small flower between center circle and square leaf form is Amethyst.

A. A.—Is there a pure bright cardinal red and scarlet, and a pure rich purple in china colors, as Mauve and Alizarin Crimson in water colors?

2—Must liquid bright gold be put on thin without brush marks?

3—Can a matt color be painted or dusted over if it is too thin after it is fired?

4—In the dusting method is it necessary to pad all parts of the design and must it be smooth without brush marks?

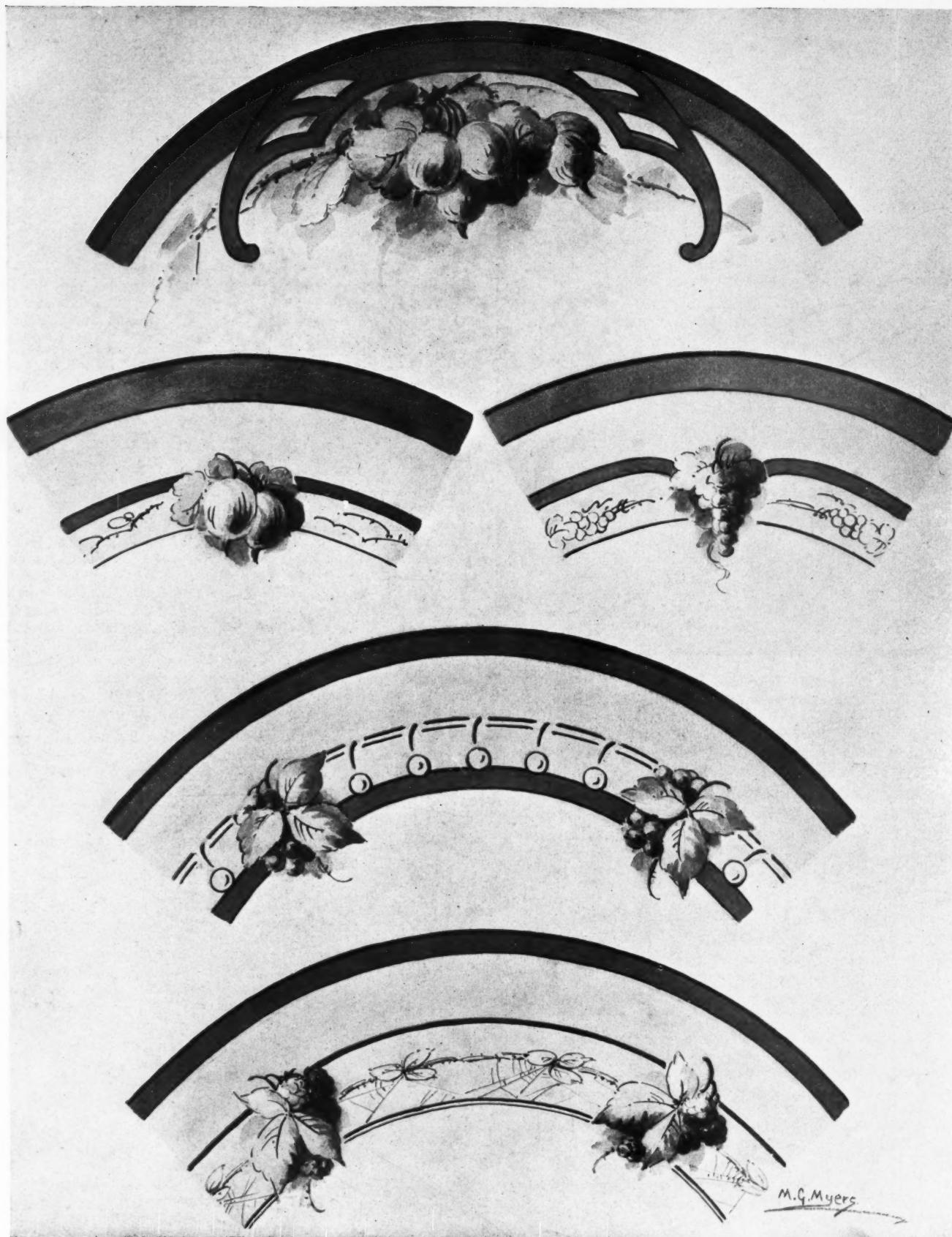
There is no pure scarlet, but Blood Red and a little Carnation will make it. Deep Purple is a pure rich purple.

Liquid Gold should be applied rather heavy as even as possible without working over it much, though it need not be as free from brush strokes as with the lustres.

Yes, it can be dusted over again. If it is painted over it will come out of the fire with a glaze.

No, it is not necessary to pad the oil, but in that case the oil should be applied very thin. The oil should be almost all worked out of the brush before applying to the china. Yes, it should be quite free from brush strokes.





FRUIT BORDERS FOR PLATES—M. G. MYERS

(Treatment page 6)

